

# THE DUTY

AN INTERPRETIVE MANUAL FOR DRUM AND FIFE  
FOR THE REENACTMENT OF THE UNITED STATES' MILITARY DUTY MUSIC, C. 1812

Based on the comprehensive work:

*A New, Useful, and Complete System of Drum Beating*

*by*

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(Drum Major, The United States Marine Corps Band)  
January 16<sup>th</sup>, 1812

*and*

The subsequent revised, supplemented, and modernized edition by

George P. Carroll  
(Drum Major, FCMH)  
1974

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This manual provides a uniform repertoire for immediate use; it is not intended to be the definitive source on the subject of circa 1812 military duty music. Rather, it is a modern transcription and interpretation of Charles Ashworth's January, 1812 music manual. We are indebted to him for documenting the music that filled the daily life of the oft-forgotten duty musician and soldier. We are further grateful for George Carroll's transcription of the drum beatings into modern notation and his guidelines for adapting the fife parts to them.

Contained herein is a living-history interpreter's guide for the reenactment of the duty day. It contains every duty call that Ashworth included in his original manual. In his own words, it contains "the reveille, troop[,] retreat, tattoo, officers calls, signals, salutes and the whole of the camp duty as practiced at headquarters, Washington City, intended particularly for the use of the United States Army and Navy (Ashworth, January 16, 1812.)" However, it is obvious from the study of other manuals of the same era that Ashworth did not include every call used in the United States Military circa 1812. Yet, the contents of his manual are sufficient to present a standardized duty day for the living history interpreter which reflects the most common elements in use from 1812-1815.

Although the original Ashworth manual is the basis for this work, we have augmented it by adding portions to the duty day that are 1) found in Carroll's revision, 2) found in other reliable first-hand resources, or 3) derived from other music and military manuals of the early 19<sup>th</sup> century. Although the vast majority of changes made at our discretion have been cited, some are left unnoted, as they are simply corrections of mistakes found in Carroll's notation.

Respectfully,

Curt Isaacson, et al

1 February, 2008



# TABLE OF CONTENTS

<i>CALL</i>	<i>DRUM</i>	<i>FIFE</i>
Adjutant's Call, The.....	14	
All Non-Commissioned Officer's Call.....	13	
Alternate Troop.....	A-2-A-4	
Assembly, The.....	9	22
Austrian, The.....	6	19
Call For All Officers (Field Officers Excepted).....	14	
Call For Captains, or Officers Commanding Companies or Divisions.....	14	
Cease Fire.....	13	27
Church Call, The.....	12	26
Common Beatings.....	A-1	
Common Time March.....	A-1	
Doublings of the Tattoo, The.....	10	23
Doublings of the Troop, The.....	9	22
Drummer's Call.....	13	27
Duke of York's Troop, The.....	A-2	A-3-A-4
Dutch, The.....	6	19
End of the Troop After the Three Rolls, The.....	10	23
Fatigue, The.....	14	27
Field Officer's Call.....	13	
First Camp, The.....	12	26
First Point of War, The.....	12	26
First Sergeant's Call.....	13	
Front to Halt.....	14	
General, The.....	15	28
Grenadier's March, The.....	15	29
Hail Columbia.....	12	25
Hessian, The.....	7	20
Hoisting of the Colors, The.....	11	24
Long March.....	A-1	
Miscellaneous Duty Calls.....	12-16	26-29
Parade Mount, The.....	9	22
Parley.....	12	26
Peas Upon a Trencher.....	16	29
Pioneer's March.....	14	27
Preparative, The.....	13	
President's March, The.....	12	25
Quick Step No. 1.....	A-1	
Quick Step No. 2.....	A-1	
Retreat, The.....	11	24
Reveille, The.....	4-8	17-21
Rising of the Troop, The.....	9	22
Roast Beef, The.....	14	27
Rogue's March, The.....	15	28
Scotch, The.....	5	18
Scotch Repeat, The.....	8	21
Short Troop.....	A-2	A-3-A-4
Singlings of the Tattoo, The.....	10	23
Singlings of the Troop, The.....	9	22
Slow March.....	A-1	
Taps, The.....	14	
Tattoo, The.....	10	23
Three Camps, The.....	4	17
Three Cheers, The.....	9	22
Three Rolls, The.....	9	22
To Arms.....	13	27
Troop, The.....	9-10	22-23
Water Call, The.....	14	
Wood Call, The.....	14	
Yankee Doodle.....	11	24

*\*Note: A-# denotes appendix*



# DRUM MANUAL



# The Reveille

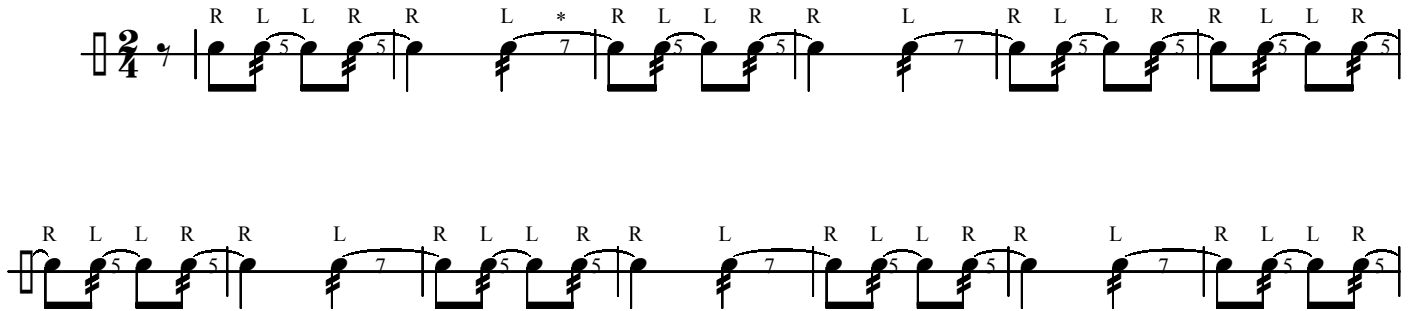
4

(*The Taps* is played by the duty drummer and fifer 10 minutes before *The Reveille*. This is interpreted in this instance as three quarter note taps followed by a quarter rest played four times through. It is not to be confused with *The Taps* found on page 14 of this manual.)

## The Three Camps

(or *The Three Points of War*)

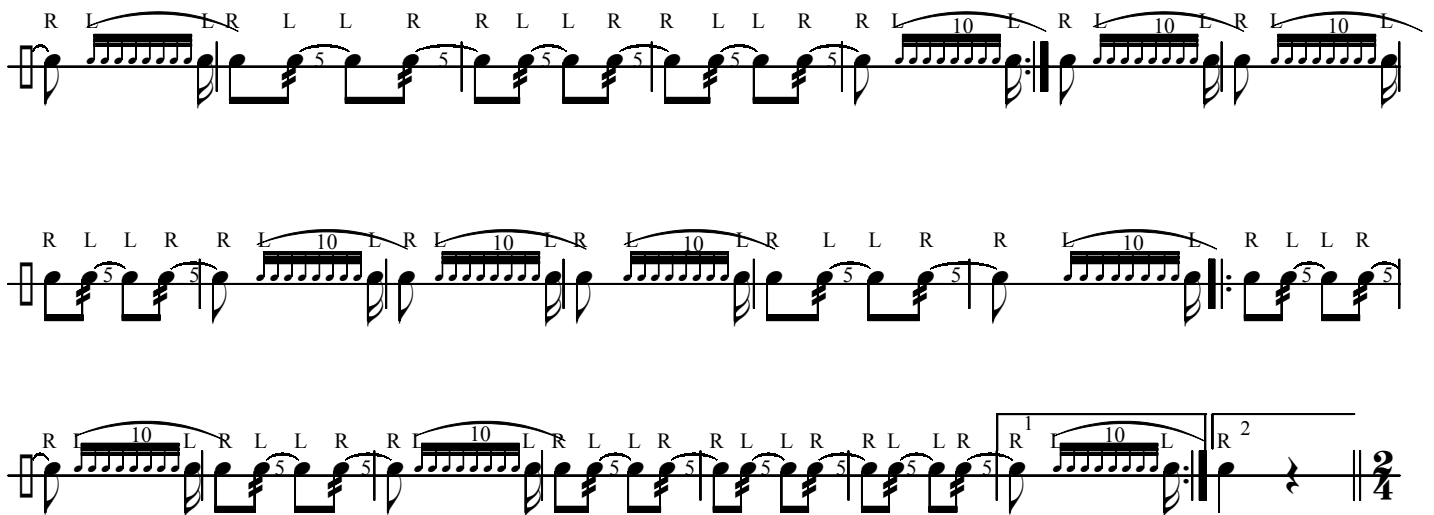
### The First Part of the Three Camps



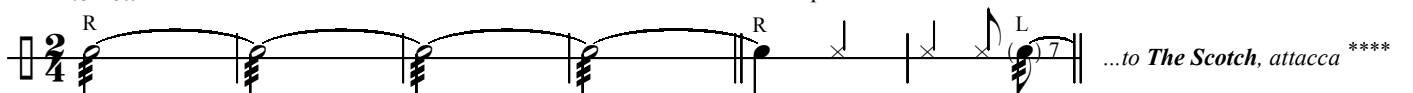
### The Second Part of the Three Camps



### The Third Part of the Three Camps



### The Roll \*\*\*



Leading drummer plays stick taps  
in tempo of *The Scotch*.

...to *The Scotch*, *attacca* \*\*\*\*

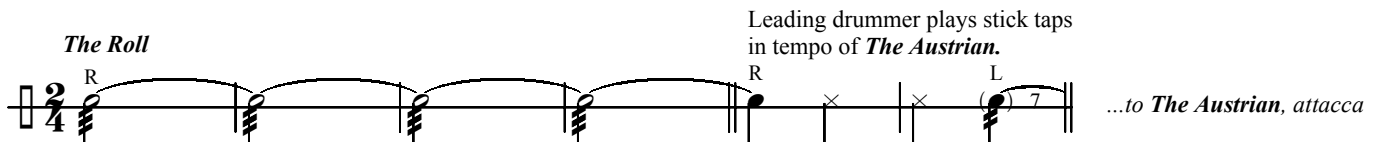
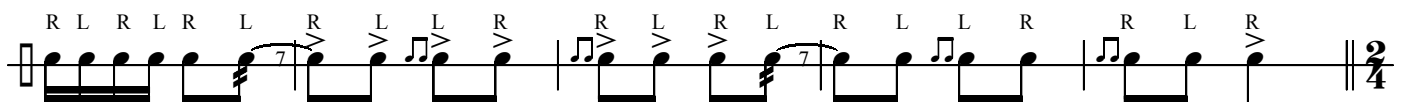
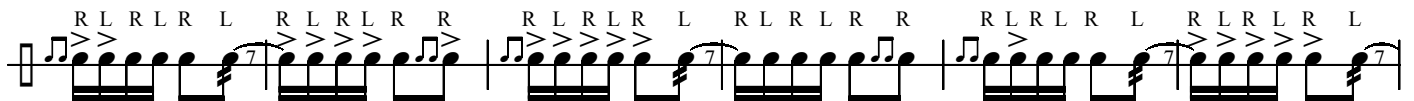
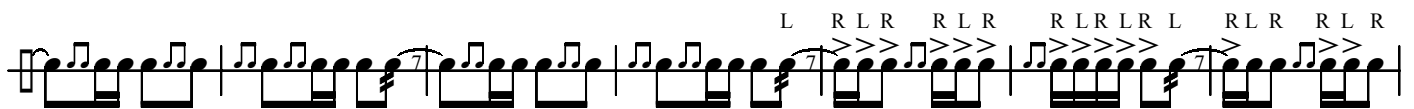
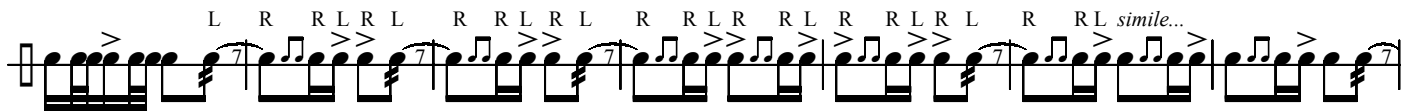
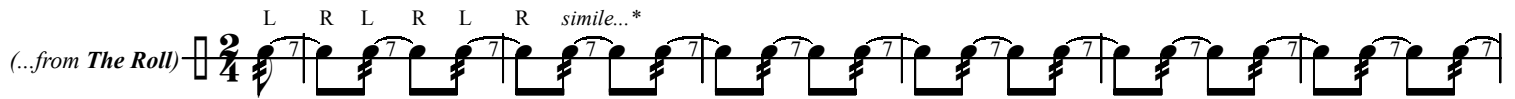
\* Note 1: The seven stroke rolls in *The First Camp* were transcribed by Carroll from Ashworth's text as open six stroke rolls on beat two followed by a single tap on the following beat 1.

\*\*Note 2: The ten stroke roll is notated differently here than in Carroll's transcription, although its interpretation is unchanged. The ten stroke roll is asymmetrical in relationship to the meter, and therefore is hard to notate precisely. If either transcription were played literally, each measure wherein a ten stroke roll is played would contain an incorrect number of beats. As with all rudiments, command of the ten stroke roll is best gained under the tutelage of an accomplished player/teacher.

\*\*\*Note 3: *The Roll* is to be played without pause after the completion of *The Three Camps*. The next tune, *The Scotch*, is played immediately following the measure and a half of rest at the end of *The Roll*. Thus, *The Three Camps* and *The Scotch* are played without pause, with only a drum roll to separate them. (Detailed information is scarce regarding "the Roll," as Ashworth calls it. Several sources, some of which postdate the 1812 era [most notably that of Bruce and Emmet] have been used to clarify this interpretation. We have also taken the liberty to add stick taps to facilitate the transition between tunes.) The note in parenthesis at the end of *The Roll* is the courtesty pick-up to the next tune in *The Reveille*.

\*\*\*\*Note 4: The word "attacca" means to proceed to the next tune without pause, as if it were one piece.

## The Scotch



\*Note: The word "simile" means to continue in a similar manner.

*The Austrian*

(...from *The Roll*)

*The Roll*

...to *The Dutch*, attacca

• = eighth note

*The Dutch*

(...from *The Roll*)

Leading drummer plays stick taps in tempo of *The Hessian*.

*The Roll*

...to *The Hessian*, attacca

\*Note 1: Carroll's transcription of this beating has an excess number of beats in each measure that contains a ten stroke roll. Thus, it looks quite different than written here. Nonetheless, it is, as far as can be understood by pairing his transcription with the fife tune, what Carroll intended.

\*\*Note 2: Please note that to be compatible with the fife part, the entire call must be played four times.







# The Troop \*

9

~ Sound **The Drummer's Call** (see page 13) 10 minutes prior

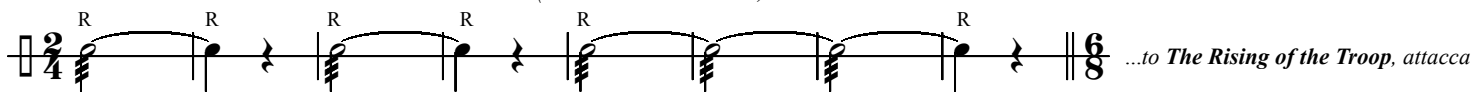
(Note: The Musik posts on the Parade for this call)

~ Sound **The Adjutant's Call** (see page 14) 5 minutes prior

~ Commence a series of tunes until the parade is formed.

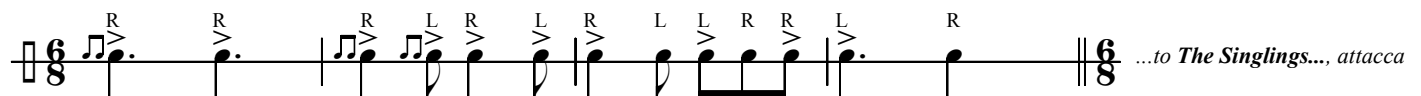
## **The Three Cheers\*\***

(or **The Three Rolls**)



## **The Rising of the Troop**

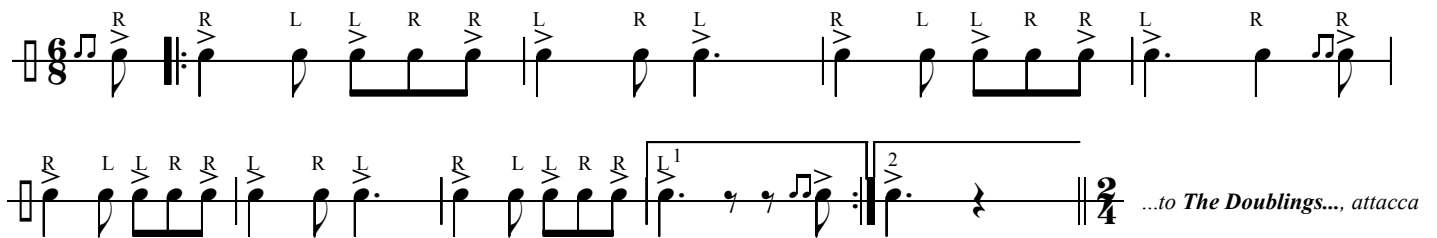
(To be played by the leading drummer without fifes)



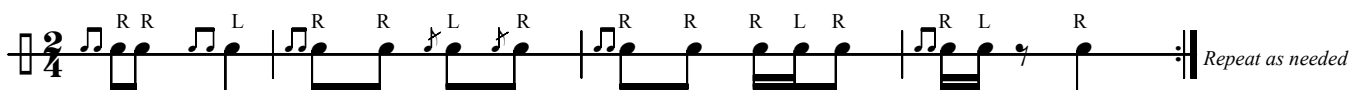
## **The Singlings of the Troop**

or **The Assembly**

(To be played by the whole of the drums and fifes)



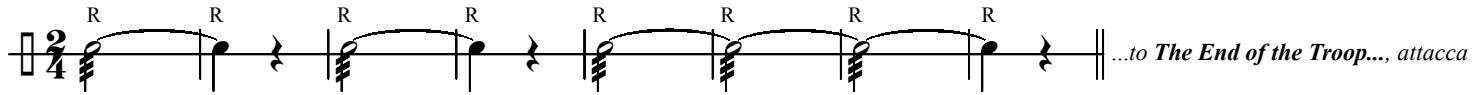
## **The Doublings of the Troop**



\*Note 1: Also referred to as the **Morning Parade** and **Evening Parade**.

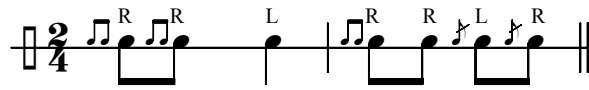
\*\*Note 2: Ashworth calls for **The Troop** to begin with "three Rolls by Drums and Fifes." However, he does not explain what is to be played. We have compared information from other manuals, some of which postdate the Ashworth manual, and determined Ashworth's "three Rolls" to be the more commonly known **The Three Cheers**.

### *The Three Cheers*



### *The End of the Troop After the Three Rolls*

(That is, after *The Three Cheers*)



~ End of *The Troop* ~



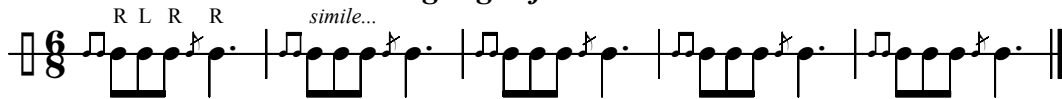
~ Upon dismissal of the troops from the Parade, it is appropriate to commence a series of tunes until the Parade has cleared.

## **The Tattoo**\*

(Played to signal lights out at the end of the day)

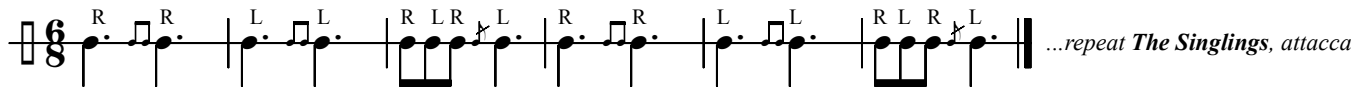
~ Sound *The Three Cheers*

### *The Singlings of the Tattoo*



~ Commence a favorite air. At the end of each strain, play *The Singlings of the Tattoo* once through, after which the whole of the Musik will proceed with the song. When the tune is over, play through *The Doubling of the Tattoo*, and then alternate between *The Doublings* and *The Singlings* until the signal is given to conclude.

### *The Doublings of the Tattoo*



~ End with *The Three Rolls* and *The Doublings* once through.



# The Hoisting of the Colors

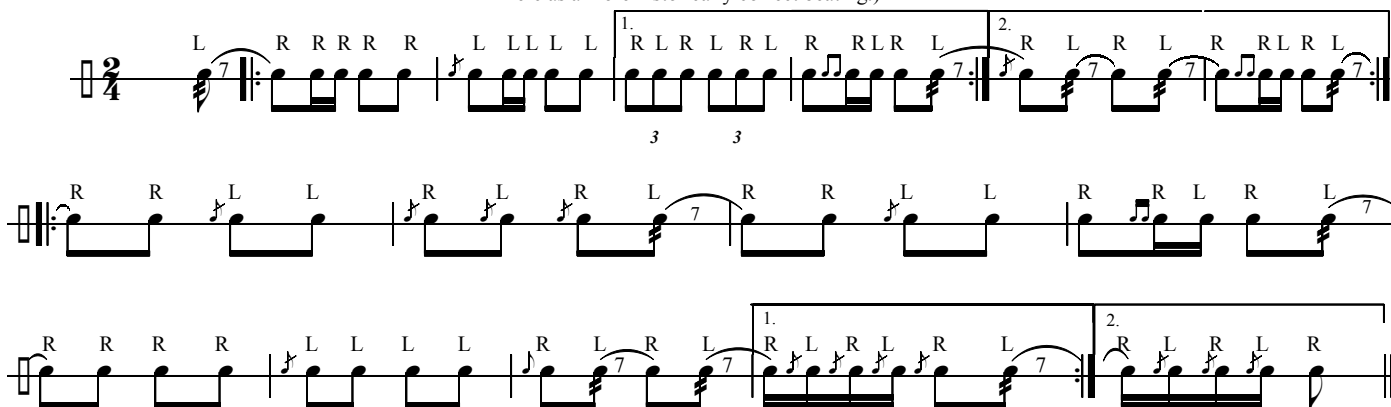
11

(Played as the National Standard\* is hoisted at morning **Parade**.)

## Yankee Doodle

(The *Long March* [page A-1] could be substituted here as a more historically correct beating.)

Lovering, 1818/1819



## The Retreat

\*\*

(This is the evening parade during which the National Standard is lowered.)

~ Sound **The Drummer's Call** (see page 14) 10 minutes prior

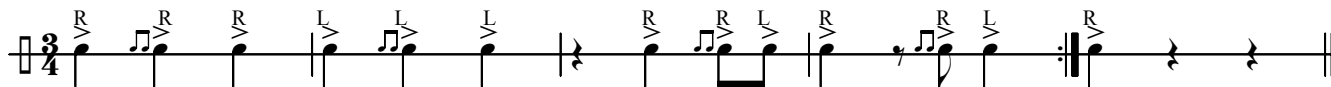
(Note: The Musik posts on the Parade for this call)

~ Sound **The Adjutant's Call** (see page 15) 5 minutes prior

~ Commence a series of tunes until the parade is formed.

~ Sound **The Three Cheers**

## Retreat



~ Sound **The Three Cheers**

~Commence a slow march

~ Sound **The Three Cheers**

(Played in position on the line.)

~ End of **The Retreat** ~



~ **The First Point of War** is played as the regimental colors are returned to the commandant's quarters.  
(This is only played if the regimental colors are returned uncased. If they are cased upon their return, omit this tune.)

~ Following the dismissal of the troops from the Parade, it is appropriate to commence a series of tunes until the Parade has cleared.

\*Note 1: The National Standard was not hoisted during a Parade in c. 1812 time period. It is, however, a gesture practiced today at living history events for the sake of the audience in attendance. This note applies to **The Retreat** and **The Lowering of the Colors** as well.

\*\*Note 2: Ashworth's description of **The Retreat** is rather sparse. It has been augmented here with standing orders from the period.

# The Lowering of the Colors

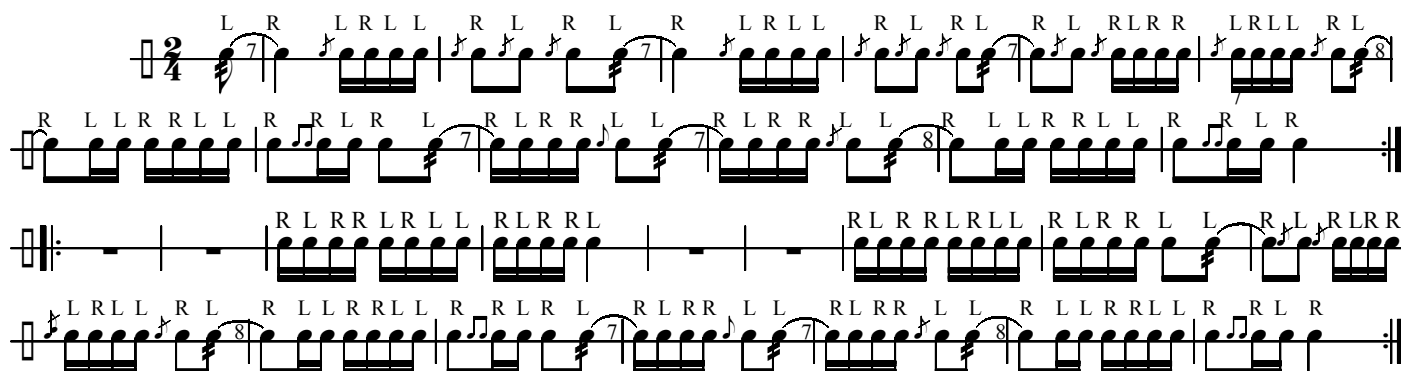
12

## *The President's March*

(or *Hail Columbia*)

(Played as the National Standard is being lowered)

Lovering, 1819



~ Sound *The Three Cheers*

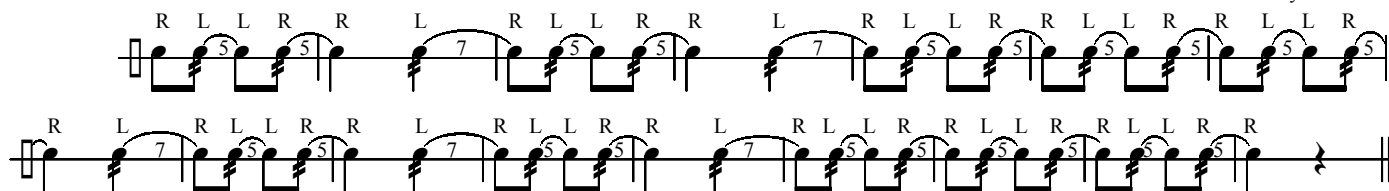


## Miscellaneous Duty Calls

### *The First Camp, or The First Point of War*

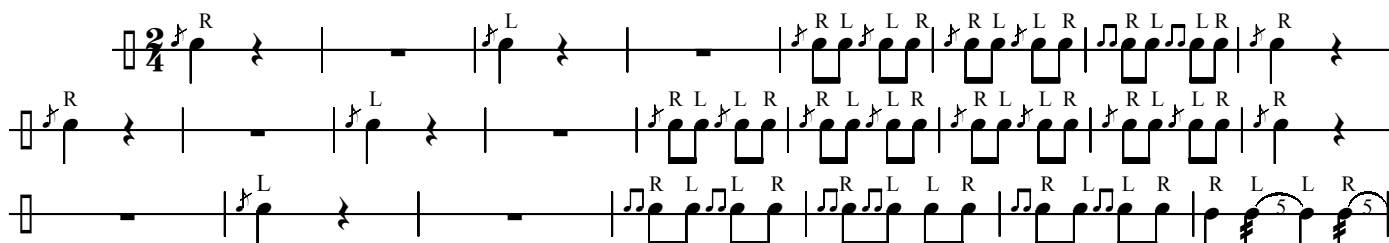
(This call is sounded **1**) As a compliment to a state governor or the President of the United States, and to no other;  
**2**) When the regimental colors are retrieved from the commandant's quarters; **3**) When the regimental colors are returned, uncased to the commandant's quarters. If they be returned cased, the call is not sounded.)

edited by C. Isaacson



### *The Church Call, or Parley\**

(This call is sounded to assemble a regiment for divine services, or when a flag of truce arrives near the enemy's lines. The call ends with *The First Camp*.)



...to *The First Camp*, *attacca*

\*Note: Carroll's drum part does not fit Ashworth's fife part, even when Carroll's instructions for doing so are followed. Instead of reverting to a later, complete version such as that by Bruce and Emmett, we've chosen to use the fife part Ashworth included in his manual and adapt Carroll's transcription of his drum part to it. Nothing was added to Carroll's version; rather, we have simply omitted several measures to make in compatible with Ashworth's fife part.

**Drummer's Call**

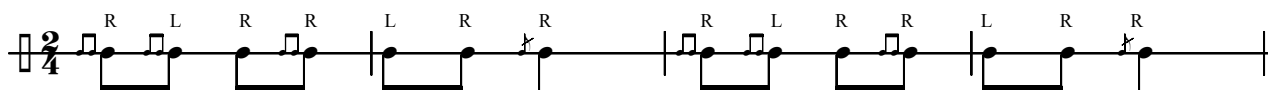
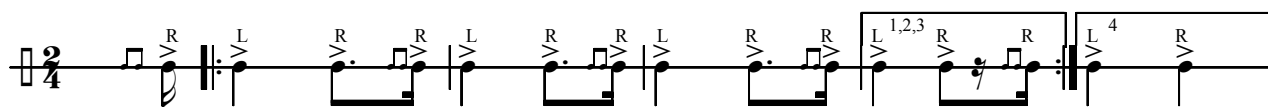
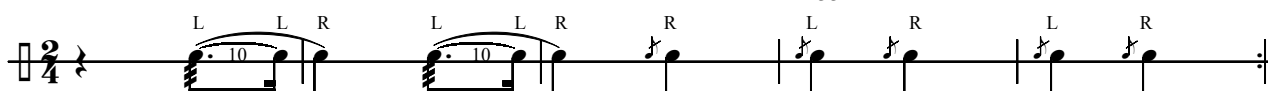
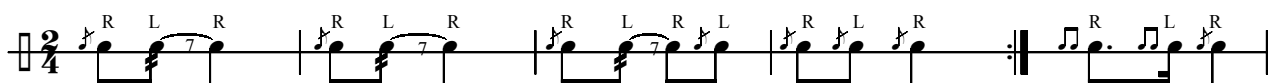
(Played ten minutes prior to *The Troop*, *Retreat*, and *Tattoo*, and in all other instances where the Musik needs to be assembled with the exception of *The Reveille*.)

**The Preparative**

(This command is a caution before a company commences firings. It is also beat after the last guard relief comes in.)

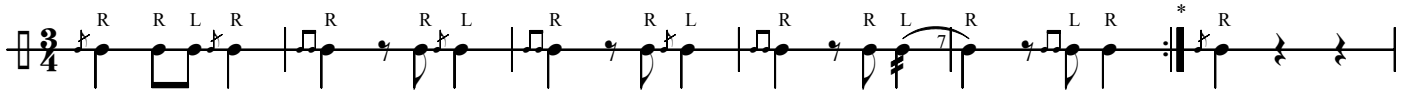
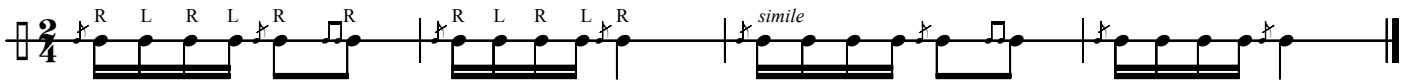
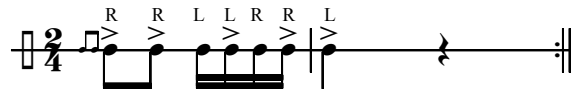
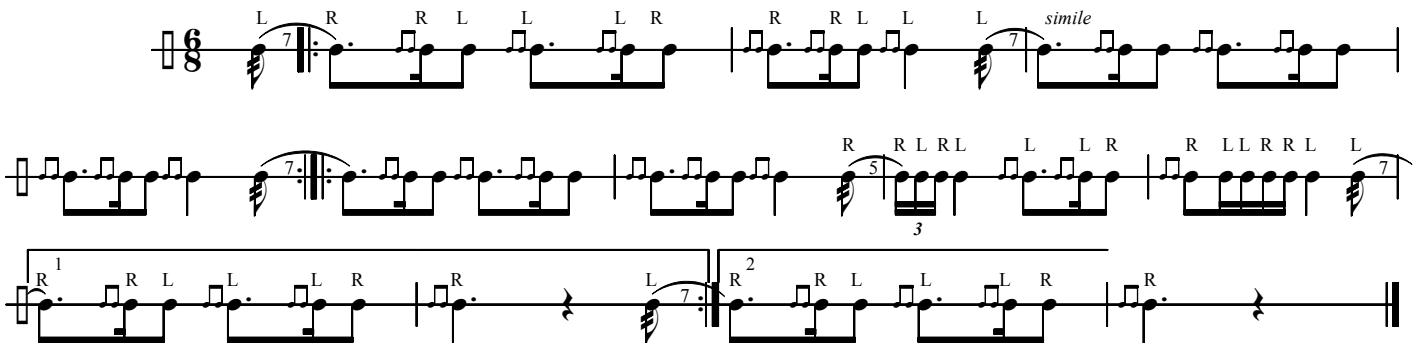
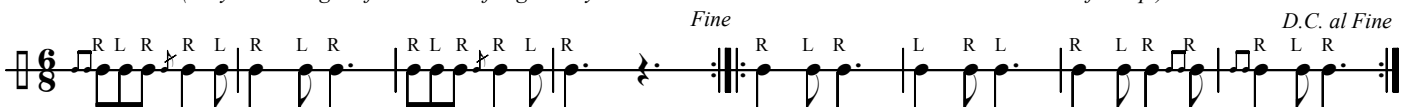
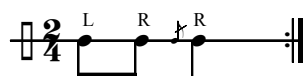
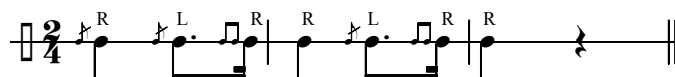
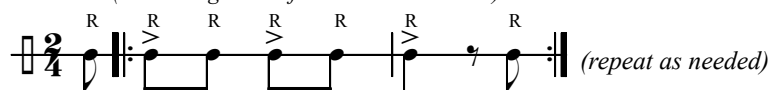
**Cease Fire**

(The first four measures of *The General*)

**To Arms \*\*****First Sergeant's Call****All Non-Commissioned Officer's Call****Field Officer's Call**

\* Note 1: Carroll's manual does not contain a dot on the first note of the nine stroke roll, but rather contains two sixteenth notes with the roll on the first. The dot has been added here to suggest a possible interpretation of this rhythmic figure.

\*\*Note 2: Carroll's transcription is difficult to understand, as it contains five measures that repeat once, which does not fit the fife part. Here, the fife part has been transcribed as Ashworth wrote it. This represents a plausible interpretation of the original as written by Ashworth.

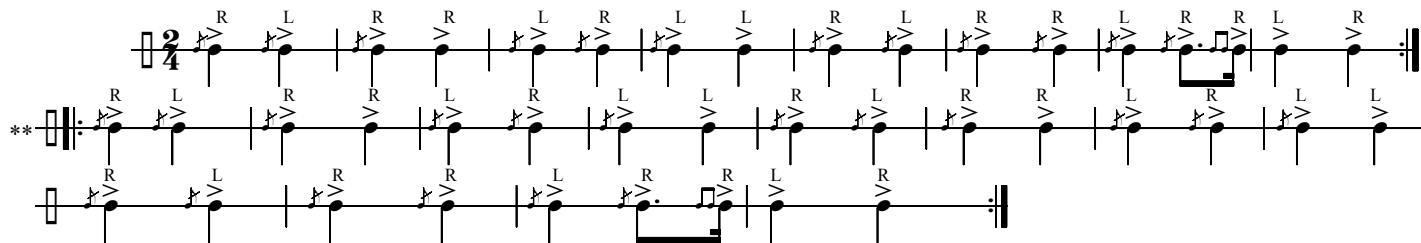
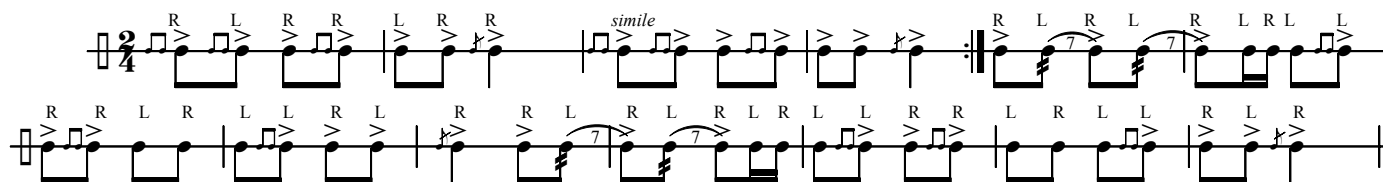
**Call For Captains, or Officers Commanding Companies or Divisions****Call For All Officers (Field Officers Excepted)****The Adjutant's Call****The Roast Beef***(Signals the noon meal)***The Fatigue, or Pioneer's March***(Played as a signal for those on fatigue duty to turn out. It's also used to drum idle women out of camp.)***The Wood Call****The Water Call****Front to Halt****The Taps***(Beat to signal the front to march slower)*

\*Note: There is no final flam in Ashworth's text. It has been added here to provide a more definitive ending.

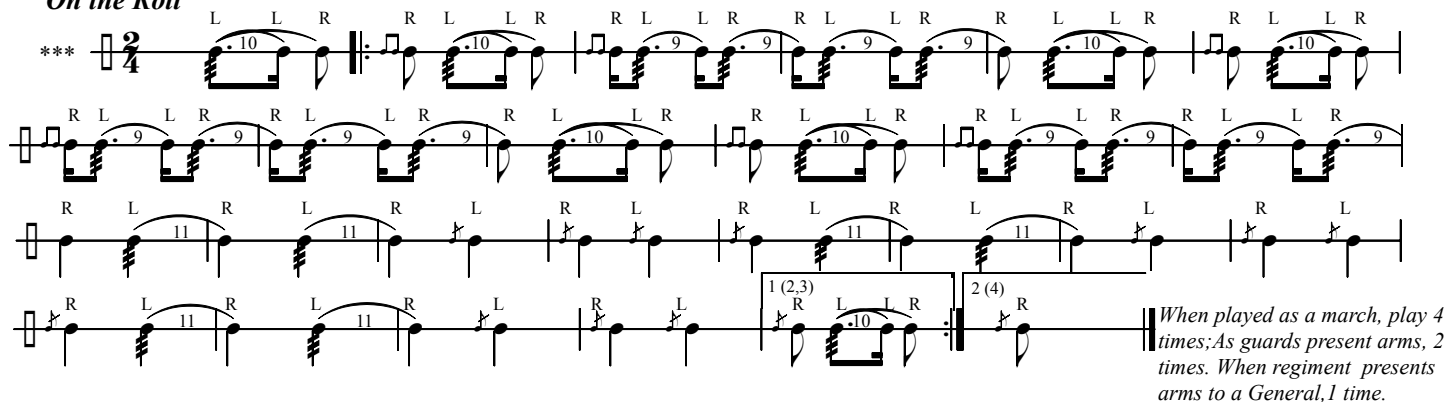
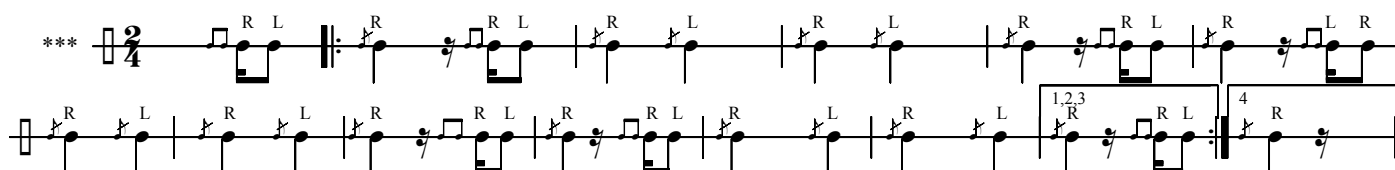
**The Rogue's March** \*

(Played to drum out soldiers unworthy of further service)

edited by C. Isaacson

**The General**(The General is played to signal the striking of tents and as a marching tune. It begins and ends with **The Three Cheers**.)~ Sound **The Three Cheers**~ Sound **The Three Cheers****The Grenadier's March**

(Below are two versions of this march. The first is "on the roll" and is transcribed in its entirety for use as a march. It is also played when guards present arms to each other. If this be the case, then it is only played twice through {with the fifes omitting the B strain.} The second version is written "on the drag" and is played when a regiment presents arms to a General. {In this case the fifes would again omit the B strain as well as the repeat at the end of the A strain.})

**On the Roll****On the Drag** (If using more than one drum \*\*\*\*, only half should play the tune on the drag while the others play a long roll.)

\*Note 1: Ashworth noted that if using "two drums, one must roll." Ashworth is referring to the types of drums used (i.e. loud drum, muffled drum), and not the actual number. Therefore, if two or more drums are playing, half should play as written while the other half should be muffled and perform a long roll through the entire song, pausing at rests.

\*\*Note 2: A second strain does not appear in Ashworth's drum part. However, it appears in the fife part he transcribed. Therefore, we've added a plausible second strain to the drum part to complete the piece.

\*\*\*Note 3: Please note that the first measure is a pickup measure.

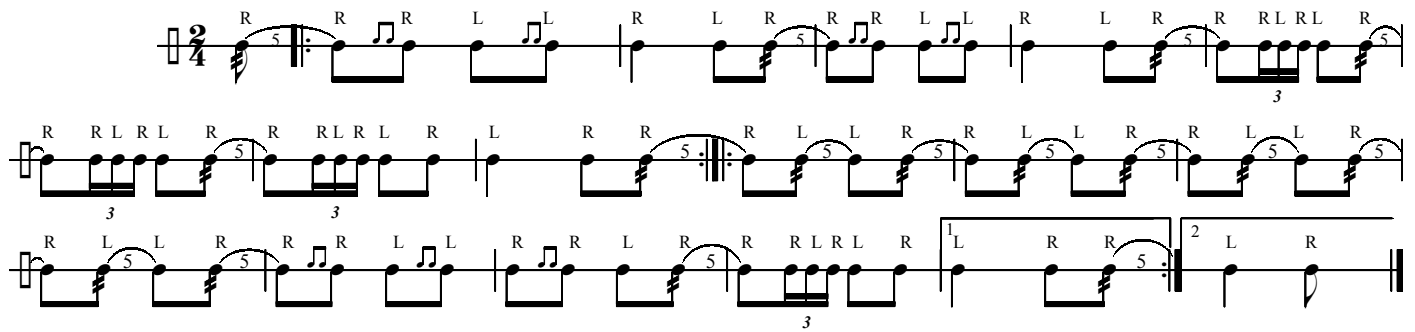
\*\*\*\*Note 4: As in Note 1, Ashworth is referring to the types of drums used, not the actual number.



# *Peas Upon a Trencher* \*

(Signals the morning meal)

Robinson, 1818



\* Note: This tune is not included in Ashworth's manual, although it does appear in numerous others from the time period.



**FIFE**

**MANUAL**



# The Reveille

17

(*The Taps* is played by the duty drummer and fifer 10 minutes before *The Reveille*. This is interpreted in this instance as three quarter note taps followed by a quarter rest played four times through. It is not to be confused with *The Taps* found of page 14 of this manual.)

## *The Three Camps*

(or *The Three Points of War*)

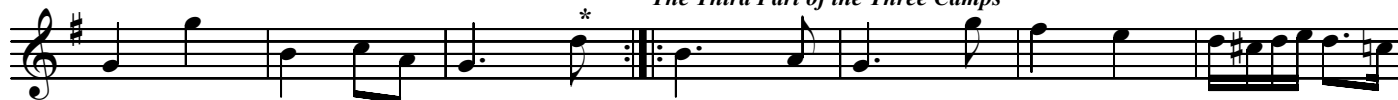
### *The First Part of the Three Camps*



### *The Second Part of the Three Camps*

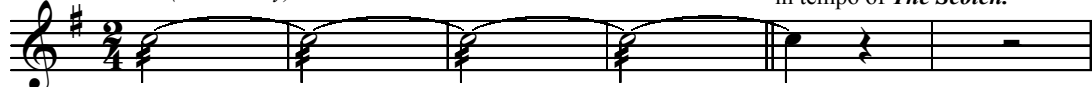


### *The Third Part of the Three Camps*



### *The Roll (drums only)* \*\*

Leading drummer plays stick taps in tempo of *The Scotch*.



...to *The Scotch*, *attacca* \*\*\*

\*Note 1: Carroll's transcription contains a C natural here.

\*\*Note 2: *The Roll* is to be played by the drums without pause after the completion of *The Three Camps*. The next tune, *The Scotch*, is played immediately following the measure and a half of rest at the end of *The Roll*. Thus, *The Three Camps* and *The Scotch* are played without pause, with only a drum roll to separate them. This will be the practice for the remainder of *The Reveille*, except where noted otherwise.

\*\*\*Note 3: The word "attacca" means to proceed to the next tune without pause, as if it were one piece.

## The Scotch

(...from The Roll)

### The Roll (drums only)

Leading drummer plays stick taps  
in tempo of *The Scotch*.

...to *The Austrian*, *attacca*

\*Note 1: This A natural is a B natural in some manuals.

\*\*Note 2: Notes appearing in parenthesis at the end of a roll are courtesy pick-up notes to the next tune.

## The Austrian

(...from *The Roll*)

*The Roll* (drums only)

• = eighth note

...to *The Dutch*, *attacca*

## The Dutch

(...from *The Roll*)

*The Roll* (drums only)

Leading drummer plays stick taps in tempo of *The Hessian*.

...to *The Hessian*, *attacca*

\*Note: Carroll transcribed these two beats with straight eighth note subdivision. We have deviated from Carroll's transcription because other manuals notate the rhythm as we have here, and because Carroll himself writes it as a dotted rhythm when the figure repeats in the second strain.

## The Hessian

(...from The Roll)

Musical notation for *The Hessian*, featuring a treble clef, key signature of one sharp (F#), and common time. The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a single line. The second staff continues the melody, featuring first and second endings. The third staff includes triplets and first and second endings. The fourth staff also features triplets and first and second endings, concluding with a 2/4 time signature. The fifth staff is a continuation of the melody.

### *The Rolls (drums only)*

Musical notation for *The Rolls (drums only)*, featuring a treble clef, key signature of one sharp (F#), and 2/4 time. The piece consists of a single staff of music. The notation is written in a single line, featuring a series of eighth notes and rests, indicating a drum roll.

Leading drummer plays stick taps  
in tempo of *The Hessian*.

Musical notation for the transition from *The Hessian* to *The Scotch Repeat*, featuring a treble clef, key signature of one sharp (F#), and 2/4 time. The piece consists of a single staff of music. The notation is written in a single line, featuring a series of eighth notes and rests, indicating a drum roll. The piece concludes with a double bar line and the text "...to The Scotch Repeat, attacca".

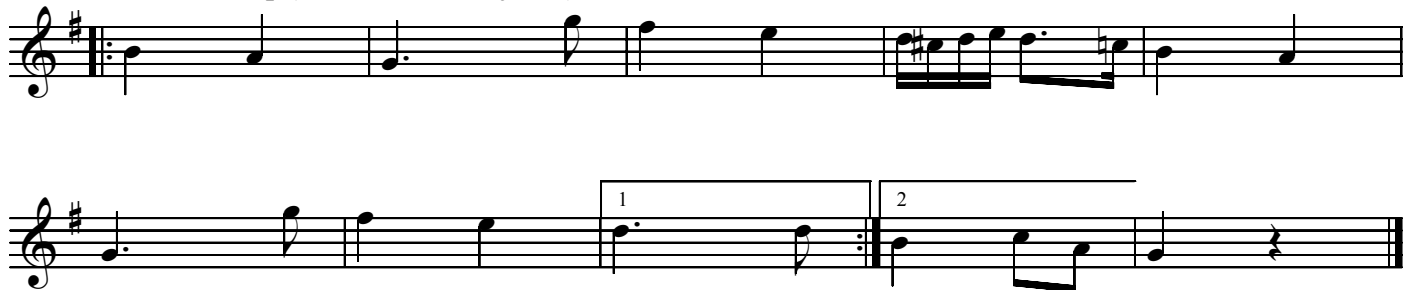
***The Scotch Repeat***  
and  
***The First Camp***  
(or the First Point of War)

***The Scotch Repeat***

(...from *The Rolls*)



***The First Camp (The First Point of War)***



~ End of *The Reveille* ~



\* Note: Per Ashworth's instructions, upon the completion of *The Scotch Repeat*, immediately play *The First Camp* without pause as if they were one piece. For ease of use, they have been compiled here into a single score.

# The Troop

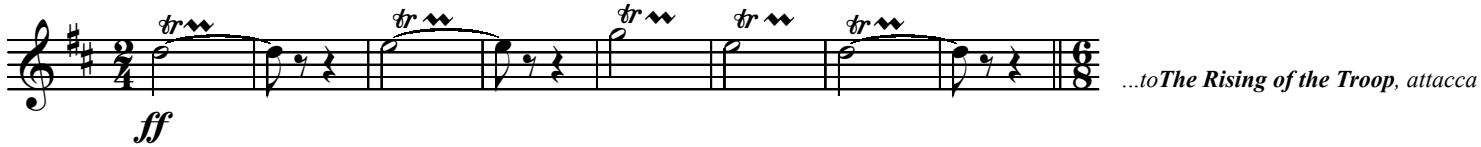
22

~ Sound **The Drummer's Call** (see page 27) 10 minute prior  
(Note: The Musik posts on the Parade for this call)

~ Sound **The Adjutant's Call** (fifes tacet) 5 minutes prior

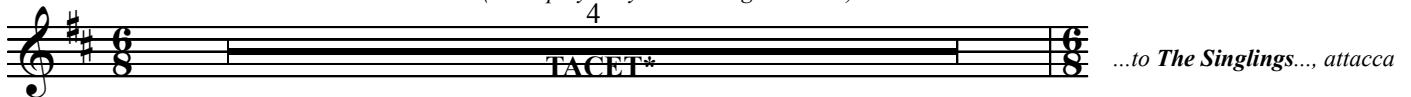
~ Commence a series of tunes until the parade is formed.

## The Three Cheers \*



## The Rising of the Troop

(To be played by the leading drummer)

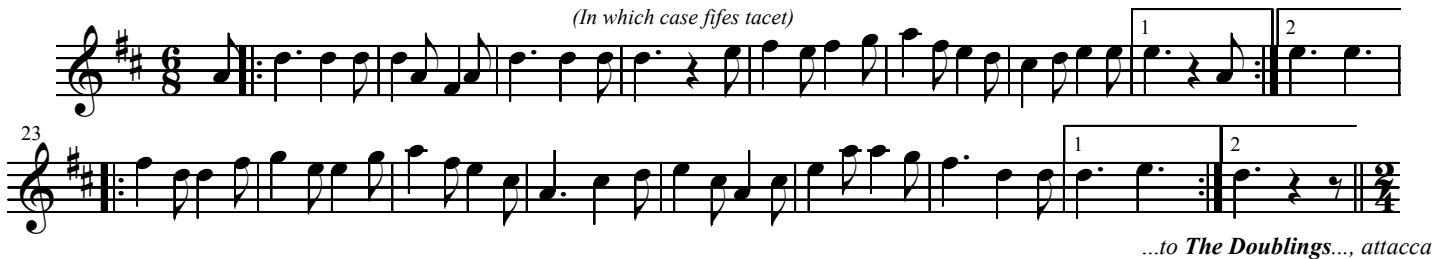


## The Singlings of the Troop \*\*\*

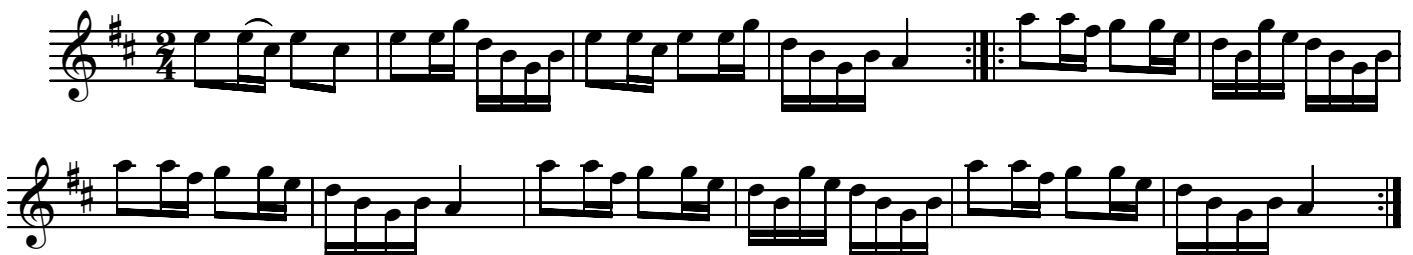
or

## The Assembly

(In which case fifes tacet)



## The Doublings of the Troop \*\*\*\*



\*Note 1: Ashworth calls for **The Troop** to begin with "three Rolls by Drums and Fifes." However, he does not explain what is to be played. We have compared information from other manuals, some of which postdate the Ashworth manual, and determined Ashworth's "three Rolls" to be the more commonly known **The Three Cheers**.

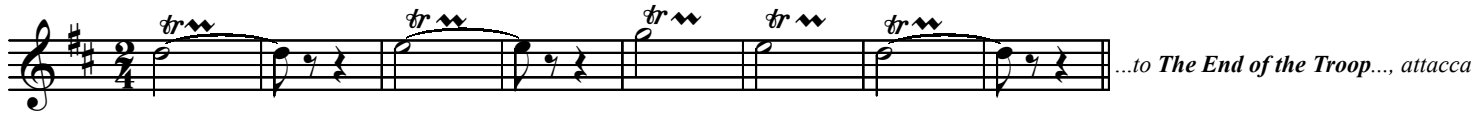
\*\*Note 2: Tacet is a musical term used to indicate when a particular instrument, voice, or section should rest while the remainder of the ensemble continues playing.

\*\*\*Note 3: Ashworth does not include a tune specified for use with **The Singlings of the Troop**. As such, we've chosen to use **The Dog and the Gun**, which he lists as a troop. It is written in 2/4 time but must be interpreted in 6/8 time to accompany the drum part. For the sake of simplicity, it is written here in 6/8 time. If desired, you may substitute **Phillis and Damon** found in the appendix, applying the same principal as noted above.

\*\*\*\*Note 4: We've chosen to use the tune labeled by Ashworth as "The Doublings." If desired, you could substitute a troop from the appendix, to include **The Tobacco Box** or **Charming Molly**.



### *The Three Cheers*



### *The End of the Troop After the Three Rolls*

(that is, after *The Three Cheers*)



~ End of *The Troop* ~



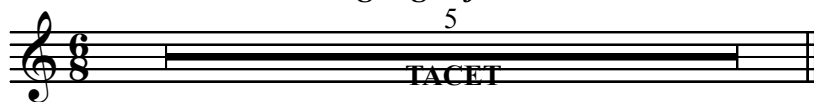
~ Upon dismissal of the troops from the Parade, it is appropriate to commence a series of tunes until the Parade has cleared.

## **The Tattoo** \*

(Played to signal lights out at the end of the day)

~ Sound *The Three Cheers*

### *The Singlings of the Tattoo*



~ Commence a favorite air. At the end of each strain, play *The Singlings of the Tattoo* once through, after which the whole of the Musik will proceed with the song. When the tune is over, play through *The Doublings of the Tattoo*, and then alternate between *The Doublings* and *The Singlings* until the signal is given to conclude.

### *The Doublings of the Tattoo*



~ End with *The Three Rolls* and *The Doublings* once through.



# The Hoisting of the Colors

24

(Played as the National Standard\* is hoisted at morning **Parade**.)

## Yankee Doodle

(Played while the colors are being hoisted)

Cushing, 1804

1st Fife

2nd Fife

## The Retreat \*\*

(This is the evening parade during which the National Standard is lowered.)

~ Sound **The Drummer's Call** (see page 14) 10 minutes prior

(Note: The Musik posts on the Parade for this call)

~ Sound **The Adjutant's Call** (see page 15) 5 minutes prior

~ Commence a series of tunes until the parade is formed.

~ Sound **The Three Cheers**

## The Pretty Maid

(If desired, an alternate tune for **The Retreat** can be selected from the appendix.)

17

27

~ Sound **The Three Cheers**  
(Played in position on the line.)

~Commence a slow march

~ End of **The Retreat** ~



~ **The First Point of War** is played as the regimental colors are returned to the commandant's quarters.

(This is only played if the regimental colors are returned uncased. If they are cased upon their return, omit this tune.)

~ Following **The Retreat**, it is appropriate to commence a series of tunes until the Parade has cleared.

\*Note 1: The National Standard was not hoisted during a Parade in c. 1812 time period. It is, however, a gesture practiced today at living history events for the sake of the audience in attendance. This note applies to **The Retreat** and **The Lowering of the Colors** as well.

\*\*Note 2: Ashworth's description of **The Retreat** is rather sparse. It has been augmented here with standing orders from the period.

# The Lowering of the Colors

25

## *The President's March* (or *Hail Columbia*)

(Played as the National Standard is being lowered)

Steele, 1815  
Cushing, 1804

1st Fife

2nd Fife

~ Sound *The Three Cheers*



# Miscellaneous Duty Calls

26

## *The First Camp* or *The First Point of War*

(This call is sounded **1**) As a compliment to a state governor or the President of the United States, and to no other;  
**2**) When the regimental colors are retrieved from the commandant's quarters; **3**) When the regimental colors are returned, uncased to the commandant's quarters. If they be returned cased, the call is not sounded.)



## *The Church Call* or *The Parley*

(This call is sounded to assemble a regiment for divine services, or when a flag of truce arrives near the enemy's lines. The call ends with **The First Camp**.)



\*Note: Ashworth's original does not include the repeat of the A strain. It is written as such here to provide a stronger final cadence.

## Drummer's Call

(Played ten minutes prior to **The Troop, Retreat, and Tattoo**, and in all other instances where the Musik needs to be assembled with the exception of **The Reveille**.)



## Cease Fire

(The first four measures of **The General**)



## To Arms



## The Roast Beef

(Signals the noon meal)



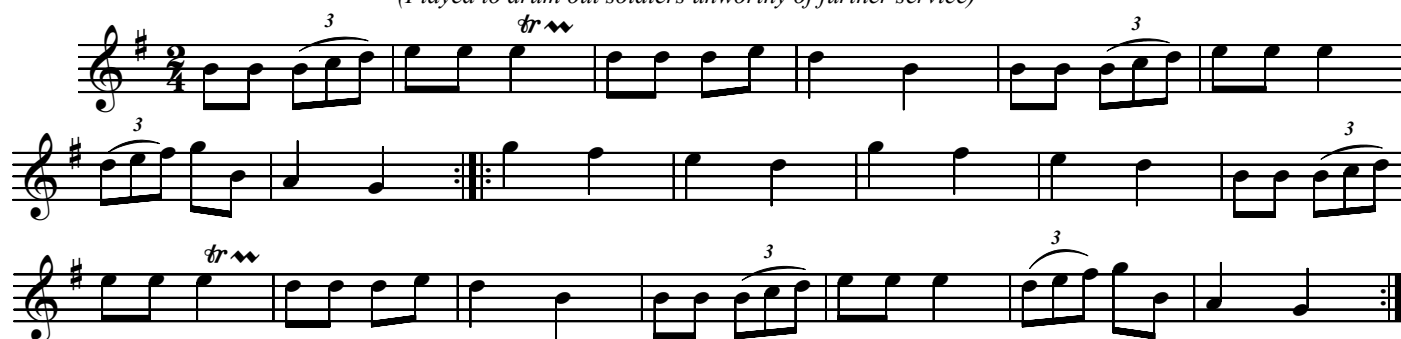
## The Fatigue, or Pioneer's March

(Played as a signal for those on fatigue duty to turn out. It's also used to drum idle women out of camp.)



## *The Rogue's March*

(Played to drum out soldiers unworthy of further service)



## *The General*

(*The General* is played to signal the striking of tents and as a marching tune. It begins and ends with *The Three Cheers*.)

~ Sound *The Three Cheers*



~ Sound *The Three Cheers*



## *The Grenadier's March*

(This marching tune is used as guards present arms to each other. {In such case, omit the B strain.} It is also played when a regiment presents arms to a General. {In such case, omit the B strain and the repeat at the end of the A strain.})



## *Peas Upon a Trencher* \*

(Signals the morning meal)

Aird, 1778



\* Note: This tune is not included in Ashworth's manual, although it does appear in numerous others from the period.



# APPENDIX



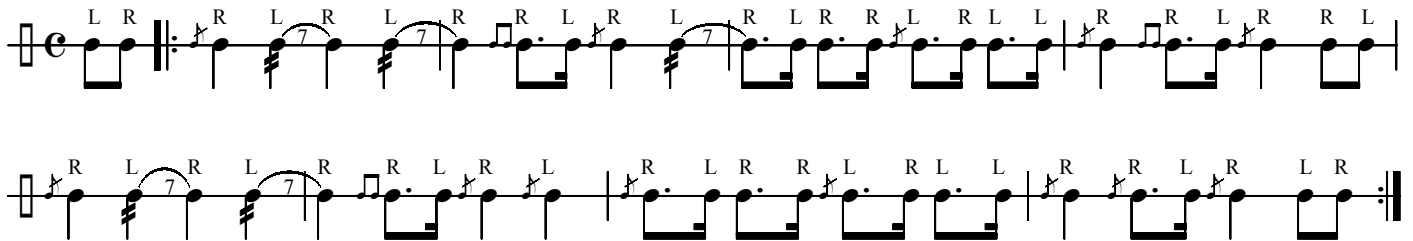


# Common Beatings

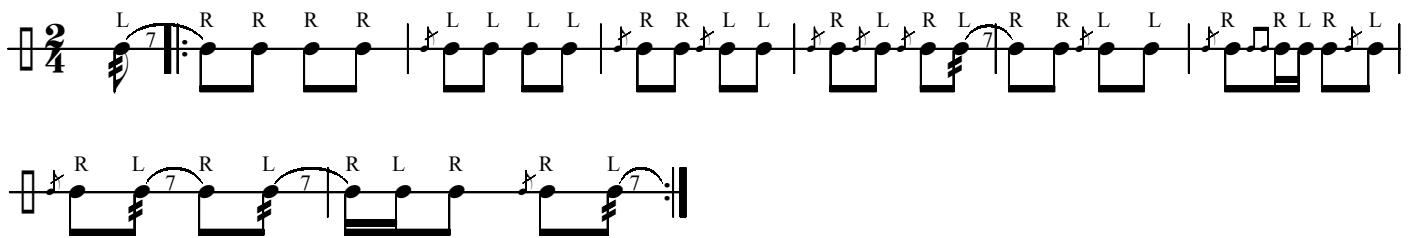
A-1

*These four common beatings are included in Ashworth's manual .  
They are generic and intended use with many different tunes.*

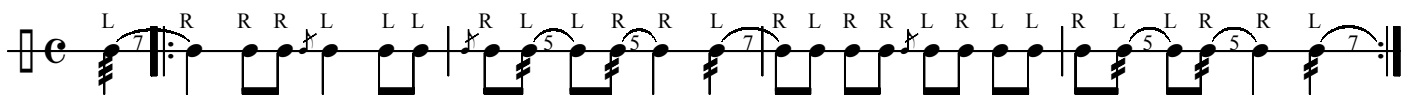
## *Slow March*



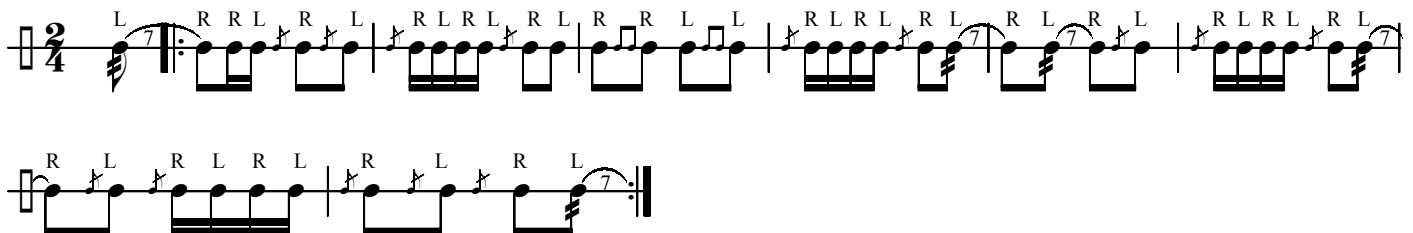
## *Quick Step No. 1\*, or Long March*



## *Common Time March*



## *Quick Step No. 2 \**



\*Note: Ashworth does not dictate a Quick Step "No. 1" and "No. 2." We have added these descriptors in order to distinguish between the two.

# Alternate Troop

A-2

(If desired, the Musik may substitute the following for *The Troop*.)

~ Sound *The Three Cheers*

## Short Troop

(or *The Duke of York's Troop*)

(Also referred to by Ashworth as *Favorite Troop*)

The musical notation for the Short Troop is presented in seven staves. The time signature is 3/8. The notation alternates between 'Unison' and 'One Drum' parts. 'Unison' parts are indicated by a single note with a vertical line through the stem, while 'One Drum' parts are indicated by a single note with a vertical line through the stem and a horizontal line above it. The notation includes various rhythmic patterns with 'R' and 'L' markings above the notes, and repeat signs with first and second endings.

~ Sound *The Three Cheers*



\*Note: This troop is notated twice in Ashworth's manual, once for "one drum" and once for "two drums" (i.e. loud drums and muffled drums). The two beatings are identical, their only difference being the types of drums used and the subsequent variation in sound of the latter. We have included, for the sake of thoroughness, the "unison" and "one drum" markings as they are notated by Carroll, although the tune could be played by the entirety of the drums in unison. Should loud and muffled drums be used, the loud drums should rest where "one drum" is indicated; only the muffled drums should play where "one drum" is indicated.

# Alternate Troop

A-3

(If desired, the Musik may substitute the following for *The Troop*.)

~ Sound *The Three Cheers*

## Short Troop

(or *The Duke of York's Troop*)

(Also referred to by Ashworth as *Favorite Troop*)

1st Fife

The musical score for the 1st Fife part of the Short Troop is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The piece consists of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. There are several triplet markings (indicated by a '3' over a group of notes) and first/second endings (indicated by '1' and '2' over a bracketed section). The piece concludes with a double bar line and repeat dots.

## Short Troop

(or *The Duke of York's Troop*)

(Also referred to by Ashworth as *Favorite Troop*)

2nd Fife

The musical score for the 2nd Fife is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of eight staves of music. The first staff begins with a repeat sign and a key signature change to one sharp. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout the piece. The score concludes with a double bar line and repeat dots.

~ Sound *The Three Cheers*

\*Note: Carroll's transcription does not contain any articulation markings for measures 41-44. They have been included, however, because they appear in measures 33-36.